Dancing Star

May 1953 Fifte

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THE DANCE IN CHICAGO

by Rod Quiros

ON THE SIDE...

Chicago is indeed, a most unpredictable town. For months we sit without a single dance event, and suddenly our calendar is full of red marks....

▲▲The Allied Arts concluded its Dance Series with MATA and HARI on March 29th and JOSE GRECO and CO. on April 12th. Mati and Hari are a welcome attraction when ever they appear. They remain the finest of dance satirists on today's stage. The rest of the company are just as competent and funny. The program was varied and the best numbers were: Marionettes Theatre, In the Circus and Carnegie Hall.

▲▲Jose Greco brought his company of Spanish Dancers to the Opera for one week. The company is smaller in size than last year; the repertoire had been cut down and only the best numbers retained. This does not mean that all numbers presented were good, for certainly one could very well do without Old Madrid, Mujeres de Aragon and Alegrias. Several dancers were sadly missed this year, mainly Teresa Maya and La Quica. Mr. Greco still remains a handsome personality and his Danza del Contrabandista is a a good exchange for his last year's Farruca. Luis Olivares and Lola de Ronda have both improved immensely; but this season,as last, the best thing in the show is that little gypsy ball-of-fire Juanele Maya, partnered by the vivacious Salome del Sacromonte.

▲▲BALLET THEATRE paid Chicago a between-trains visit. Three performances were given, one of them gave us a magnificent Giselle with Alonso and Youskevitch. After their longest and hardest tour, the company looked as fresh and full of life as when they started.

Dancing Star

[A NATIONAL PUBLICATION]

MAY 1953 ★ FIFTEEN CENTS
★ VOLUME 3 ★ NUMBER 5 ★

CONTEST ANNOUNCEMENT 114
THE DANCE IN CHICAGO
Rod Quiros....115
PULL UP TO HIGH BIRDIE....117
THE LOTTEGIK
(Illustrated)....118
PHRA RUANG
Gladys Hight....120
A MATTER OF BABIES
(2nd of two parts)
Basil Woon....123
DIARY OF A CAREER GIRL
(Chapter 12)
Peachie Kane....128
LONDON FOOT NOTES
Peter Craig Raymond....130
DANCE TEACHERS ASSOCIATIONS
....132
DARVAS AND JULIA....134
INDEX OF DANCE SCHOOLS....136
NEWS BRIEFS....137
ACROBATICS AND TUMBLING...
(No. 2 in a series)
James A. Rozanas....138

THE MEN ON THE COVER

Two Gene Nelsons? No, it's just a photograph of Gene and his alter ego. Gene, the one on the left, seems unimpressed with the feats of his counterpart. Warner Bros. 'She's Back On Broadway' is Gene Nelson's latest musical release.

Editor	Gordon Keith
Associate Editor	Barbara Henson
Feature Editor	David Storm
Advertising Manager	S. J. Paul

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Routine of the Month

Original Creations By
Glenn Shipley *and* Alan Maple
MAY RELEASE

Fantasy in Tap

A smooth modern strut for intermediates set to "Stepping Out with My Baby"

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(novelty soft shoe for intermediates)

Top Hat — *March release*
(flashy cane number for beginners)

The Flap Tap — *April release*
(showy rhythm tap for tiny tots)

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send for complete listing of routines available by mail

CORRECTION: In the April issue, page 102 (upper right) the caption should have read: Toumanova and David Wayne, from 20th Century-Fox production 'Tonight We Sing.'

▲▲THE BALLABILE SOCIETY is presenting Chicago's first exhibit of DANCE PHOTOGRAPHS from May 2nd to May 10th. Many of the leading photographers of the dance world are represented, including: Baron (England), Walter Owen (U.S.) Paul Wilson (England), Will Rapport (U.S.) and many others....

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BALLET UNIQUE OF 1953 TO BE PRESENTED

Gladys Hight's 34th annual Ballet Unique of 1953 will be presented June 7th at the Eigth Street Theatre in Chicago. These extravaganzas are a must-see for the dance-minded. The first Ballet Unique was presented in 1920.

SELVA-RINGLE RECORDS NOW ON WEST COAST

On her recent buying trip to New York City, Miriam Kaye, manager for Lew Serbin's Dance Art Co., made arrangements to bring to the West Coast the outstandingly fine Selva-Ringle Dance Instruction Records. Write direct to Lew Serbin for a complete listing of these recordings, or if you're in the vicinity of San Francisco, drop into the store and hear them played.

ENCORE

The versatile Russ Saunders who, with his partner, appeared on last month's Dancing Star cover, has also graced the pages of numerous national magazines and newspapers in the U.S. and Canada.

Formerly Canadian diving champion, Russ is the originator of what he calls 'Aqua Adagio'. He has and often does perform for various aquatic events throughout the country. One of his show-stoppers for such occasions is an adagio routine he does aboard a speed boat while it travels at full speed.

Russ has also played in many motion pictures. In 'American In Paris' he was the one who caught the girl as she jumped from the balcony.

In the accompanying photos Russ illustrates the correct way to pull up to a High Birdie.

EDITOR'S NOTE: If there is enough reader-interest in adagio tricks, Dancing Star will, from time to time, run an illustrated series of them. Please drop us a card if you are interested.

PULL UP TO HIGH BIRDIE

Demonstrated by
Russ Saunders and Partner...

Photos by Dancers International

"THE LOTTEGIK"

Partners face each other, about two feet apart.

Fig. 1—THE "LOTT" MOVEMENT

Gentleman's Steps: Clap hands. Link right arm with partner, circle round for seven steps, commencing circle on right foot.

Lady's Steps: As above, linking right arm and commencing the first circle on the right foot.

2nd Circle

Gentleman's Steps: Clap hands. Link left arm with partner, and circle round partner for seven steps, commencing the circle on the right foot.

Lady's Steps: Linking left arm and commencing second circle on the left foot.

Fig. 2—THE "TEE" MOVEMENT

Holding partner in dancing position, gentleman commences on left foot, lady on right foot. 16 bars of Polka, swaying the body from side to side as the turn is done.

(Below) THE "TEE" MOVEMENT

Sixteen bars of Polka. Gentleman second movement on right foot; lady second movement on left foot.

(Reprinted from DANCE NEWS, London, England, by permission.)

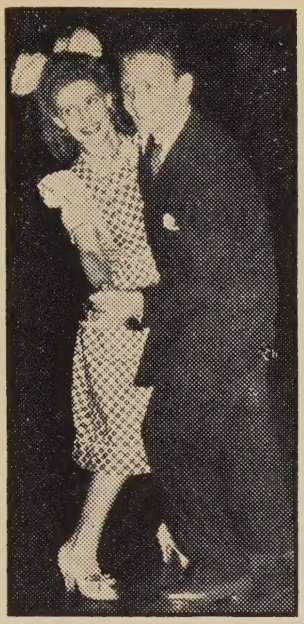


Fig. 3—THE "GIK" MOVEMENT

Keep hips in contact with partner during this figure, holding partner in dancing position.

Gentleman: (1) Step to the side with left foot, travelling along the floor, bending the body to left side and dropping arms.

Lady: Exactly as above, but commencing the side step on the right foot on (1).

THE "GIK" MOVEMENT

Gentleman's Steps: (2) Drag right foot to left foot, straightening body and bringing arms up.

Lady's Steps: Drag on (2) left foot to right foot.

Gentleman's Steps:

(3) Repeat (1), step to side, left foot.

(4) Repeat (2), drag right foot to left foot.

(5) Repeat (1), step to side, left foot.

(6) Repeat (2), drag right foot to left foot.

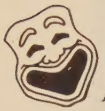
(7) Repeat (1) step to side, left foot.

(8) Drag right foot to left foot, keeping weight on left foot.

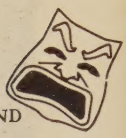
Lady's Steps as above. Keeping weight on right foot on No. 8.

THE "GIK" BACK GALLOP

Keep hips in contact with partner, holding in dancing position. Eight small jumping steps backwards, gentleman commencing on right foot, lady commencing on left foot.



PHRA RUANG



HISTORIC SIAMESE DANCE DRAMA

AS RECORDED BY GLADYS HIGHT IN BANGKOK (SIAM) THAILAND

I was fortunate to be in Bangkok at the time of King Rama IX, Phrachao yu huo Phumiphon's coronation. The city was in gala array, everything was astir in anticipation of the great event. Not only was the coronation to take place, but the cremation of the King's brother was also on the agenda. Many social events, parades and plays were arranged to add to the festivities. I was very much enthused when I learned that they were presenting the historical drama, "Phra Ruang", which is based on the old classical dancing of Siam.

"Phra Ruang" was written by His Majesty King Vajira Vudh (Rama VI). The children of the Siamese Dance and Music School of Fine Arts took part, as well as the most accomplished dancers and moving picture (Siamese) actors. It was presented in an interesting, ancient temple ground upon which stood the Silpakorn Theatre. A chorus of off-stage voices narrated in Siamese part of the story between the six scenes. The program told the story in English, as well as in Siamese. The orchestra of gongs, drums and xylophones was sweet-toned. The musicians sat off to the right side of the stage where some of the dancers performed when the main stage was crowded. The scenery and lighting was good, the costumes of fine brocades were exquisite and the properties of palanquints, carriages, and Howdahs were handsome.

The theatre was filled with a very interesting Siamese audience, and I was the only foreigner attending the performance. A breeze floated in from the river through numerous, large open doors. I took out my pad and pencil and began to jot down my impressions, which seemed to intrigue the Siamese people sitting near me. A gong sounded and the curtain rose.

SCENE I

The audience hall at Angkor Thom. Time—the first half of the 13th century. The characters—King Phanthum-Duriyawongs of Cambodia. Phra Ruang, a tributary chief to the king, has made a basket which can hold water. The king is afraid of so clever a man, so he commands Phry Decho, a senior officer, to go with the Cambodian army and bring Phra Ruang to him. This you see danced and sung with slow hand movements and gestures of the Siamese dance. Approaching nobility, the commoner must be on the knees when moving forward; therefore, the dancer crawls from one knee to the other. When leaving the king, the dancer must move backward on the knees. (Photo I.)

SCENE II

The official residence of Phra Ruang, the maker of the basket, a very handsome Siamese. Naiman, a hunter, brings the news to Phra Ruang that Phry Decho is coming with the Cambodian army to capture him. The hunter, dressed in a white smock with red sleeves and red border, head tied around with a red scarf, carries a case filled with arrows across his shoulders. All male dancers wear black lacquer wigs upon which rest their various headdresses. The painted mustaches, curled up into two very fancy designs, reminded one of Kings on a deck of cards; eyebrows also curved up at both ends into screw curls. The hero wears no mustache. The hunter, Naiman, "dances" a long while, remaining on the knees. (Photo 2) Phra persuades the hunter, Naiman, to go to the Cambodian camp and tell them Phra Ruang has left his country, there is no need for them to fight. (Photo 3)

(Should one become restless for action, it is always possible to become absorbed in the rich gold brocade of the skirts which are caught up between the legs and bordered with jewels, tight gold coats, gorgeous necklaces and epaulets worn on the high part of the forearm.)

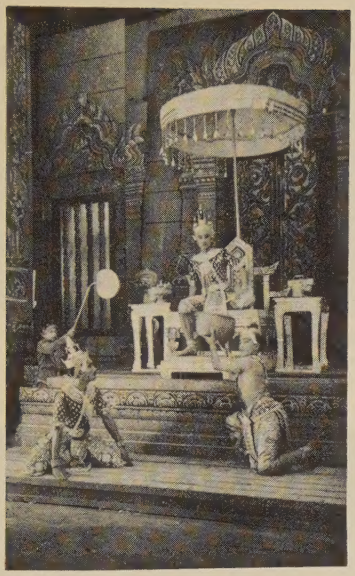


Photo 1-Phra Ruang brings his basket to King Phra Ruang.

Photo 3-The hunter begs Phra Ruang to let him go with him to protect him.

Photo 2-Naiman, the hunter, brings news to Phra Ruang of the Cambodian army.

SCENE III

The curtain opened almost at once on Scene Three; no long waits, and no eating in this theatre. The audience was of the elite. "We now see the camp of the Cambodians in the middle of the forest.", reads the program. Phry Decho (the villain) was surrounded by his soldiers. The hunter, Naiman, enters on hands and feet, crawling in. He slaps the floor with his right hand and crawls, and then his left hand, indicating confusion and fear by this gesture. He wishes the Cambodians to believe he has lost his way. He goes to Phry Decho, who is seated on a stump of a tree up center stage. Remaining on his knees, he salaams, hitting his head to the floor. He uses gestures of subservience and tells of Phra Ruang being gone from his country.

A great deal of comedy is now used as the hunter tries to escape from the soldiers' camp. He tells the soldiers stories, then attempts to draw his sword but is disarmed. (Photo 4.) Decho, who refuses to believe that Phra Ruang is away, goes

☛

Photo 4-Naiman, the hunter, arrives at Cambodian Camp in the middle of the forest.

Photo 5-Decho orders Nak Khum to remain with the Cambodian soldiers.

Photo 6-Naiman makes a fire.

to Phra Ruang's home. (Photo 5.) Now the hunter's comedy begins in earnest. As he tells the soldiers stories which end in his pointing into the forest, they all look, and he runs across the stage but is caught by one less gullible. The soldiers hold him and draw an imaginary line around him with a bow, but he soon crawls to another spot, where the line is again drawn. The audience laughs; it is really amusing as it is so well done. Now the hero enters. He has on a white hunter's coat over his gold and green brocaded costume, for his disguise. The soldiers at once disarm him. He dances for a long while. His movements include wide, second position jumps turning in circles, and for the first time in the performance a leg is lifted above the knee. He raises his leg from the thigh and assumes the attitude seen so much on the figures in the old temples. During this dance the hunter is trying to decide what he can do to help Phra Ruang. He crawls about on the floor as though in a quandry. (This is done by sitting on the L. heel with right leg on floor in front, rise to left knee and lower to R. heel and drawing the left leg forward.) He then rises and walks, lifting each leg flexed out at the side hip high. Naiman, the hunter, sits in center stage. Taking wood, which is brought to him, he makes a fire whose flames look remarkably natural. Again, comedy! One soldier gazes into the fire and is almost pushed into it by Naiman. (Photo 6.) He tells them he has seen a tiger. They all go backstage to look for it. Now is his chance! He draws out a powder from his jacket and drops it in the flame. Returning to the fire, everyone begins to sneeze and becomes drowsy. One by one, they succumb to the fumes. Some fall, very slowly with knees bent, turning once in this position. One soldier sleeps, leaning against his arrow. Naiman goes up to him, takes the arrow and he falls comically. The audience laughs. The soldiers grin and bow to the audience, then drop in a heap. The pantomime is superb. Had the finest M.G.M. director been in charge, he would have been pleased with his work.

(To be concluded next month)

(This is the first of two installments of a Historic Siamese Dance Drama as recorded by Gladys Hight in Bangkok (Siam) Thailand.)

A MATTER OF BABIES

Basil Woon

I excused myself to telephone, unwilling to look at her. Iphigènie in tears was not so much a surprise as a disillusion. Her grief, if it was grief, should have been expressed by her body—by her arms and her long legs and her wild hair, as it was when she danced Schubert's *Ave Maria*. Perhaps it was my panic at this glimpse into a secret room which made me misinterpret the cause. After all, Sergei Essenin was very recently dead, and he had died loving her, alone, and they had meant a great deal to each other . . .

The Hospital said there was no change and it was unlikely there would be until morning. I told them my number and called Memmo, giving him the news. He said that Sasha had telephoned; he was at the Abbaye and please would I call him there. Also, said Memmo, there was a service cable from New York. He read it to me: WOON WHAT ARE YOUR SOURCES MCCORMICK COCHRAN ITS DYNAMITE CANT PUBLISH CONFIRMATIONLESS. Oh, hell, I said to myself, you give them the beat of the year and they're scared to publish it. I called the Abbaye and got Sasha and started to read the cable but he interrupted. "Never mind those fools," he said, "tell me what has happened." So I said I had a son but Fleurette was not so good and he exploded into the telephone in five languages, a habit he had when excited. "You have a son! Marvellous! Do not worry about Fleurette. She will be all right. You will see. I am never wrong." It was true, he rarely was. Then a new voice came on the phone, with congratulations—Madeleine Keltie. And Kahn returned: "Basil, come up here and join us—Titta Ruffo is giving the party . . . " I said I couldn't, that I was at Le Progrès, five miles away, with Isadora Duncan. There was a silence, then: "What? I don't think I understood—." I repeated it and his shout of laughter almost shattered the receiver. I could visualize his homely face in a torment of joy. "What a man . . . His wife has a baby and he takes Isadora out to celebrate!" He was evidently telling the entire room. I hung up angrily.

(The 2nd of two parts-reprinted from COUNTERPOINT magazine.)☛

When I got back to the table Isadora was sitting as I had left her, the tears still slowly falling.

"You mustn't be sad, you know," I muttered, wishing I was miles away. "It was—a release."

It was a minute before she guessed what I was talking about and then she patted my cheek. "What made you say that?"

I was embarrassed. "You are crying."

"But one doesn't cry for the dead, one cries for the living. Besides, I am not sad for Sergushka, I am glad for him. He lived ten times longer than most men." This was over my head; the poet was thirty when he killed himself. She said, stroking my hand, "You must understand—life isn't an affair of years but how we use them." I thought Essenin had used them pretty badly, to tell the truth; the new artistic freedom conferred on genius by the Revolution certainly hadn't been used the way Lunarcharsky and Lenin and the others must have hoped; Sergei's life had become a public brothel. His widow read my thoughts and made a gesture of inconsequence. "You must know, he was half divine, half devil. I adored the one, I understood the other; besides, he wrote nearly three thousand poems—did you know that?" I hadn't known it, it made me more respectful. One good poem can excuse a lot of broken heads. "Once," she went on, "when he was in one of his moods, he threw my secretary's portable typewriter at me and it cut my eye . . . he hated typewriters. The doctor put a bandage on but Sergei tore it off, he said I was more beautiful with the bruise, because *he* had made it. He wrote a poem to me after that. He was a lovely man."

Isadora's emotional philosophy had grown, I think, out of the direct purity of her purpose in life, which was to show beauty as the offspring of love, to be found, interpreted and disseminated. She knew very well by instinct what it was that made the world hungry, that God hadn't put colors in the sunset by accident. These strong theories sustained her while they held the world at bay. She never faltered even when tragedy struck.

When a cyclone hits, the works of man are

blown away and it is often a cleaner land in consequence. The cyclones that struck Isadora were unable to hurt her mind, or her soul, because these were bathed in a simplicity as pure and free as the grecian garments she wore to dance. As to her heart . . . Ah, if she had had to weep for the dead she might, like Alice, almost have drowned in a lake of her own making. Once the American Hospital—not the one where Fleurette lay fighting now but the older building that preceded it—had held the still wet bodies of Deirdre and Patrick, Isadora's children, who were drowned with their nurse when their chauffeur, cranking the limousine, let it run over him into the Seine. There was a story at the time that they were not really her children and when she heard this Isadora, I was told, would grow mysterious and sad. To one interviewer she made a remark that was famous at the time. "A child belongs to its mother only in the womb," she said. "Once born any stranger may claim the right of destiny." She certainly had one other baby, born about the time von Klück was turned back by Gallieni at the Marne, but it lived only a few minutes. After that I believe she gave up trying and merely adopted them in wholesale lots. "How many children have you now, Miss Duncan?" I asked her.

She waved her hand—there was a ring on one of the fingers that Abdul Hamid had given her. "I don't know. There were a hundred when I left Moscow . . . then Betty has fifty in Berlin, and there are forty or fifty here, and a dozen in New York . . . " She had given her name as freely as she gave her talent and her warm, impulsive heart. She was adored, I think, by more little girls than anyone who has ever lived. She picked them from the drab straightjacket of poverty and gave them a perpetual freedom of the spirit, imposing a discipline over their bodies but insisting that their minds should quest at will. This was to prove as dangerous in some of their lives as it had been in hers, but only, perhaps, by conventional rules.

I went to the telephone again; there was still no news. I was very nervous. Unless he can meet her on sexual grounds a man is always at a disadvantage with a woman who is both beautiful and intelligent, but now my agitation came more from what was hap-

pening or might be about to happen in the hospital than because I was spending the anguished hours with a woman who had—or *had* had—the world at her feet, who would be an immortal.

So it was she who made the conversation: How old was I, how long was I married, was my wife French or what, was this our first child, how old was my wife, where did we live, how long had I been in Paris, did I know Leo Tecktonius, did I know Monsieur Dequis, did I know Aimée Gouraud (it was because of Aimée, who was in the hospital, that Isadora had been where I had found her). I said I was thirty, married four years, my wife was French, I had lived in Paris eight years, I knew Monsieur Dequis (whose unfortunate hotel had been chosen by Isadora and Sergei for their most spectacular reconciliation—that was the time Sergei was given 24 hours to leave France) and I had been to Leo's concert, and, yes, I knew Aimée, but not the Prince, her husband. "Oh . . . nobody knows him," Isadora said, dismissing the Galitzin scion with a tap of her cigarette. But Aimée had been her best friend always—"San Francisco, you know . . . " "I met my first lover through Aimée," she told me, "he was Hungarian, very beautiful and quite mad, like all Hungarians. But I have never loved anyone as I loved him . . . " She gave me a sharp glance. "Are you in love with your wife?" I said naturally, of course I was, and she was disgusted. " 'Naturally'! 'Of course'! My dear child, there are no such words. *Love* has no qualification." With Isadora I am sure it hadn't.

But this was enough, I had gone through a lot, I would not now be lectured on love, even if she had invented the word. I half rose, but she pulled me down again and the sommelier arrived with the quart she had ordered while I was at the telephone. "This time *I* will call the hospital," she said. "Don't forget—if you *love* her enough she will live . . . "

It was a thoroughly awful thing for her to have said, it left me examining my conscience. I could hear her telephoning, "This is Isadora Duncan. How is . . . " When she came back toward the table she was so sober and so solemn I was certain it was over. The bleak future faced me like a whitewashed wall. But as she came nearer I saw that she was crying again and then I knew it was all right. I swallowed some wine and felt like toasting God. ——o——

MUSICAL FOR JOSE GRECO

Jose Greco, the Brooklyn-born Spanish dancer, has commissioned Peggy Phillips to write a libretto for a musical to be based on his life. The title, tentatively called 'Flatbush Corrida' is laid in Brooklyn, Seville and Mexico. It will follow the biography of Greco, who, like Sidney Franklin, went to Spain with the intention of becoming a bullfighter. After a taste of the bull ring, Jose decided to forsake the role of matador for that of a Spanish dancer.

Starring with him in the musical will be his wife, Nila Amparo.

The project is scheduled to start sometime late next season.

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by Gordon Keith

MISCELLANY....

★★★This is the season when most dance teachers are deep in rehearsals for their forthcoming shows, revues or recitals...Therefore it might not be amiss to invite you to send your best photo or two, to Dancing Star's STUDIO EVENTS PAGE. But please print all names, dates and places clearly. We'll use those we can as fast as we can...but no photographs can be returned....

★★★Phil Anderson,editor of ARA LICK VIEWS for the Aragon dance pavilion, where maestro Lawrence Welk has been breaking all records with his dance band, has come up with a publication of his own...NATIONAL ACCORDIAN TOPICS. We saw the first issue and it's a very newsy little magazine....Also new to us, and one we enjoyed immensely is BALLET BILLBOARD, a mimeographed publication published by and for members of the Ballet Guild of Chicago. A dandy little paper it is, with plenty of interesting dance news...Our Chicago correspondent, Rod Quiros, does a bit of writing for this paper....In the Folk dance realm we received an excellently edited magazine called ROSIN THE BOW. Its editor is Rod La Farge...

As we've stated before, from time to time we like to bring to your attention the names of various dance publications as they come our way. Should any of you wish the address of any of these magazines, just drop us a card--we'll be glad to forward it to you....Yes, DANCING STAR is growing--but may we never grow so big that we can't take a little time out to help the other fellow along the way....

Gladys Bowen, San Diego, Calif., dance teacher is presented with a loving cup by the parents of her pupils at a testimonial dinner given in her honor. Left to right: Justice Marshall F. McComb, District Court of Appeals, Los Angeles; Gladys Bowen and Master of Ceremonies, O.D.Todd, San Diego civic leader.

★★★Many thanks to you, our readers, who have taken that extra minute to tell our advertisers that you saw their advertisement in Dancing Star magazine...It's beginning to pay off--so please keep right on telling them. We're deeply appreciative here at Dancing Star for this kind consideration on the part of our readers....

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dge, Ernest Carlos, Eddie Gay, Danny Hoctor, Gerald Cummins, Tap; Yurek Lazow-
Character; Jane Dudley, Mary Anthony, Modern; Jane Dodge, Jane Serpe, Chil-
en's Dances; Bill Cassidy, Acrobatics; Lowell Stone, Baton; G. Virginia Gollatz, Basil
alvasori, Thomas Riley, Ballroom.

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drey Share, Character; Marguerite Duane, Hawaiian; Dr. Charles F. Fishback, Acro-
tics; Ann Halprin, Welland Lathrop, Modern; Rose Lorenz, Beatrice Gingras, Baby
nd Children's Dances; Phil Osterhouse, Business Management; Thomas M. Sheehy,
. Rene, Ballroom.

OTHER OUTSTANDING NAMES TO BE ANNOUNCED LATER.

WRITE FOR BROCHURE

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PHIL OSTERHOUSE *President* LEROY N. THAYER *Secretary-Treasurer*

NOTE: San Francisco Convention and New York Normal School are open to ALL dance teachers and their assistants. New York convention is open to DMA members and their assistants only.

Masters
OF AMERICA

STUDIO

STUDIO NOTES

□□□James A. Rozanas will again conduct a special summer session beginning the week of July 6th at the Mason-Kahn Studio in San Francisco. (For address, see Index of Dance Schools.)

□□□Gladys Hight, dance teacher author and world-traveler, has been entertaining Lorraine Norton, from Sydney, Australia. In 1950 Miss Hight gave a class at Miss Norton's Refresher Course for teachers in Sydney. The latter is the Australian Examiner for the Royal Academy of London, England.

Hight teacher, Phyllis Wills, took the Royal Academy Courses from Miss Norton during her stay in the States.

□□□Jan Veen, Director of Dance at the Boston Conservatoryof Music has organized and presented a number of shows at various military hospitals in and around Boston. The newly formed unit is known as the Jan Veen Red Cross Revue. Included on the entertainment roster are Jan Veen, Louisa Churchill, Ed Dutton, Robert Gilman and many others.

□□□Mary Skeaping, famous English Ballet Mistress will again be guest teacher on the Ballet Repertory Faculty for the summer course, July 6th through August 14th. Miss Skeaping is making a special trip from Stockholm, Sweden where she has had great success staging Lac des Cygnes for the Royal Swedish Ballet.

Other faculty members include, Thalia Mara, Hilda Butsova and Arthur Mahoney. Classes will be graded. The special teacher's course will be held from July 20th through July 31st.

□□□On May 2nd, Ruth Sandholm presented her new ballet 'Renaissance' to Grieg's Holberg Suite, as well as 'Velorio', by Louisa Phillips with story and music by Conservatory student, Alfredo Carbonell.

This dramatic dance is based on the rituals of a wake in Puerto Rico, Mr. Carbonell's homeland.

□□□Gladys Bowen, nationally-known San Diego, Calif., dance teacher, was hosted by the parents of her dance pupils at a gala dinner, April 17th, at the Cuyamaca Club.

More than 60 parents and friends attended the celebration in which Mrs. Bowen was presented with a huge loving cup which bore the inscription: *From the parents; In appreciation for the excellent dance and character training you have imparted to our children, we express our sincere gratitude.*

Gladys Bowen is past president of the Associated Dance Teachers of Southern California. After a vacation in the Hawaiian Islands with husband Mason, the Bowens are returning to San Francisco in time for the Dance Masters of America Convention.

RECITAL TIME

■■Alma's Dance Studio presented 'Dance Time Revue' March 21st at Castlemont High School in Oakland Calif. One of the feature attractions was the appearance of contortionist, Paul McKinstry. (See Dancing Star's March, '53 issue for an interesting story on this professional-amateur.)

■■Florelle Lee Batsford's School of Stage Dancing presented a novel idea in the form of 'Cinderella Fantasy' at the Westlake Junior High School on April 12th in Oakland, Calif.

TS PAGE

IN THE LAND OF MAKE-BELIEVE

by Louise Lawler

Have you ever been backstage of a theatre during a performance? If you haven't, you have missed one of the most interesting and exciting experiences of a lifetime.

Since I want to make ballet dancing my life work, I was very excited when my teacher told me that I was to be a 'super', or extra with the 'Ballet Russe.' This company was coming to San Jose and needed a little girl to take a walk-on part. I was only nine at the time, but I can remember clearly the backstage atmosphere. An hour before curtain time the dancers could be seen in practice clothes warming up. In the dressing rooms the wardrobe mistresses were feverishly pressing costumes, mending tights, and getting properties in order. The electricians were receiving last-minute instructions, and the scenery would soon be set up.

The ballet was to be 'Nutcracker Suite', and I would be the little girl in the second act who enters the domain of the Sugar Plum Fairy.

When my mother went out into the audience, I entered the largest dressing room, sat down, and watched the girls getting ready to dance. Some of them put on long white ballet dresses for the snowflake scene; others had on the costumes of toys; the soldier doll had lost her hat, but it was soon recovered. Just before curtain time I was allowed to stand in the wings and watch the first act. After the overture, the Ballet began, and I was carried away by the action on stage.

Louise Lawler, future ballet star.

Nancy Watson and Bob Beebe dance their exhibition ballroom number at the 4th Annual Variety Show sponsored by the Lion's Club of San Rafael, Calif., March 28th. The was presented by the McKay Dance Studio of San Rafael. -Photo by Paul Wolff-

★★ DANCE TEACHERS PLEASE NOTE ★★

You are welcome to send NEWS and PHOTOGRAPHS of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. Photos should be clear and glossy. Mail to: STUDIO EVENTS % Dancing Star, 376 Almaden Ave., San Jose, California.

As soon as the first act was over, I put on my costume. It was a long white nightgown with a blue ribbon for my hair. I was taken upstairs, and a girl in a Chinese costume applied my makeup. Just before the curtain went up, the stage manager gave me my directions. I was to walk in and curtsy to the dancers, and then Alexandra Danilova the leading ballerina, would take my hand and lead me to the throne. My part went off as planned and the next hour was a wonderful one: for I was part of the magic make-believe on stage. When the curtain finally closed, the dancers took my hand and led me downstage with them as they took their curtain calls.

The magic was over; but not the excitement; for back in the dressing room some of the balletomanes came rushing in and asked for my autograph. I proudly signed their programs as my mother and father arrived to take me home. That was one evening I shall never forget, and I hope someday I will be able to dance as well as those ballerinas I saw that night.

EDITOR'S NOTE:

The foregoing was written by 15 year-old ballet student, Louise Lawler and was published in her school's annual. Louise is at present studying with the San Francisco Ballet School. She commutes daily, a round-distance of more than 100 miles. She has appeared professionally in a number of the San Francisco Ballet Company's productions. We'll keep you posted on this little lady, for we predict she's going places...

DIARY OF A CAREER GIRL

This is the 12th installment of an actual day-by-day diary written by dancer, Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse.*

(Copyright 1953 by *Danstar* Press)

Tues. Dec. 4th

Received a letter from Bob Fitch this morning. (He's a dancer who studied with the same teacher I did --the one and only *(Name deleted, Ed.)* It seems he's doing a TV show every week now. I am very happy for him-he deserves it as he works very hard...

Seems like I'm spending more time with the chorus than I am on my own part but it's really beginning to look good.

I met a very nice man at rehearsal tonight. His name is Pat and he's a real Irishman. He reminds me of George Murphy.

Wed. Dec. 5th

Today Al had to leave at 10 and asked me to take charge of the rehearsal 'til 12:30. There really was not much to take charge of as the kids rehearsed and worked just as hard as if he had been there. I can recall in high school whenever the teacher left the room, the class took advantage of their freedom and used the time fooling around, but not so here. Everyone got in and worked in perfect harmony.

Dean Rence came down and observed us for a while. It made me a little nervous because when he came in I was in the process of blocking the exit for the chorus. I was afraid I might be doing something wrong, but I tried to go on as though Mr. Rence weren't there. When we had finished we all looked quizzically at him and were relieved to see him smile. After a few suggestions he left...

In dance today we had to do our projects, the ones in which groups of three do a study in symmetry of design and express the emotion of agony to 32 counts of music.

Thurs. Dec. 6th

Today we went to wardrobe to get our costumes. We tried on many different ones, and had a wonderful time changing into Greek gods, soldiers, etc. I am to wear white as Cassandra. I can hardly wait to start fixing up my costume. I have just the costume for our dance--the one before the play that I do with Charles Leslie. It's one I wore at home when I did a dance to 'Valse Trieste.' It's royal blue and very somber. The lines are beautiful.

This afternoon a man from NBC TV came to talk to us about TV. He told us we shouldn't try to learn everything about TV because that was impossible. We should study thoroughly, the field we intend to go into whether it be acting, production, or technical. Being a graduate of the Playhouse, he understood so well the problems we face.

Tonight was 'Opening Night' for Southern Exopsure and everyone was nervous--including me with my one line. The show went very well. It was a good thing, too, because there were some important critics and agents in the audience. (Patterson Green, for one.)

Lennie Freeman was there to see his wife, Joan Taylor, perform. She looked perfectly beautiful on stage and did a fine job. Later, I met his agent and some friends of his.

(To be continued)

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LONDON FOOT NOTES

by PETER CRAIG RAYMOND

Marie Bryant

MARIE BRYANT, the choreographer I mentioned last month, was featured in the first BBC all coloured airing: Club Ebony. A good many other Negro dancers, singers, and, I am told, a televised series is more than possible.

PAINT YOUR WAGON arrived to surprising acclaim here. There was a good deal of local sentiment-a father/daughter team headlined the bill-and I found Agnes de Mille's very stylized choreography of greatest interest. Her work provided the only showstopper of the first night.

ALSO ARRIVED HERE IS ROSE-mary Clooney's first film, 'THE STARS ARE SINGING. Rose is getting tremendous publicity here and I found dancer Tom Morton's work agile and interesting.

PORGY & BESS, which I forecast in my columns last year, arrived on schedule. But it didn't keep to my prophesy of success. Bad houses came with the after-Christmas slump, and stayed that way. The stop-clause was used to take the company out of London's mammoth Stoll Theatre and Porgy is currently in Paris en route to New York.

THE INTERNATIONALLY-FAMED finance weekly, ECONOMIST, has boosted Ballroom dancing with an analysis that places ballroom attendance in Britain at 200 millions annually, ages roughly between 17 and 25. Gross income to ballroom proprietors? Some 75,000,000 dollars. The ECONOMIST's interest is understandable!

PRICES BEING ASKED by topline orchestras for Coronation appearances are being attacked here. Provincial towns used to a hundred dollar bill for their evening's dance band are taking a dim view of the 1,400 dollars and more being charged for Coronation period one-nighters, but as everyone else is climbing aboard this 1953 trade bandwagon-why shouldn't bandleaders? Involved-but winning in the squabble are such names as Joe Loss, Victor Silvester, Ted Heath, and, Geraldo.

THE KURT JOOSS BALLET is now touring provincial centres here before coming to London. This company, unseen for several years, is being eagerly awaited. Also in the offing is Sadler's Wells new ballet by Cranko: The Shadow.

ONE MEMBER of the Jooss Company is Beatrijis Vitringa, who was interned by the Japanese for three years. Working in the rice fields and watching her fellow prisoners die of disease and starvation, Beatrijis not only lived through, but found strength to keep up her dance interest. Now she is dancing again. A magnific ent story in my opinion.

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THE BANDLEADER who helped make Britain dance conscious in the 30's...Ambrose...is back again. He has been booked to tour through the Summer for one of the larger ballroom circuits.

DANCING HAS A MAJOR PORTION of Korda's new British film, PARADISE. This movie uses Flamenco and modern routines by Walter Crisham and Norwegian Flamenco dancer, Tutte Lemkow. This dancer appears in the film himself with partner, Sara Luzita.

THIS LAST PARAGRAPH might well have reviewed the Ballet I went to see last week. But as I arrived a fortnight too early--with tickets dated March 18 instead of for the evening I used them-- we were treated to a drink, then encabed for home. The drink, if I may substitute its qualities for the Ballet's-was a mixture of quiet tastefulness and sincere quality! Next month--the Ballet.

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LONDON'S SADLER'S WELLS Ballet have three new ballets scheduled for this season. The first, John Cranko's important THE SHADOW was premiered March 3rd and will be reviewed in my next column. The next, by Andree Howard, is VENEZIANA and, on June 2nd, the Coronation-themed work HOMAGE TO THE QUEEN. This seems an unpromising idea for a ballet of patriotic, but little inventive dance interest.

VISITORS: The Royal Danish Ballet will guest at Covent Garden later this year.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS of WISCONSIN A One-Day Convention was held at the Adele Artinian Studio in Milwaukee, March 22nd. The following teachers instructed: Sylvester Smith, Acrobatics; Harold Piller, Baton; June Rold, Baby Dancing; Margot Koche, Character & Ballet; Adele Artinian, Tap; Edna Christensen, Modern Dance Form -- Religious Dance; Agnes Klein, Ballroom. The business meeting included a discussion of Bill 238-A, now in legislature, which is very important to dance teachers.

DANCE MASTERS of CALIFORNIA April 12th was the date set for the monthly meeting of DMC. Instruction was given in the following lines: Tap, Ballet and Ballroom. (Ed Note: The teachers' names had not, at press time, been received.) A business meeting was held to further promote the coming DMA joint Convention which will be held in San Francisco, June 28th through July 2nd.

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AMERICAN SOCIETY of TEACHERS of DANCING announce their 1953 Executive Committee members as follows: President, Willette Mc Keever; 1st V.P., Elsa Heilich; 2nd V.P., Viola Austin; Sec., Helen J. Wheeler; Treas., William H. Souder; Past President, Sophie W. Reed. Other Executive Committee members are: Louise Kelly Baily, Ruth Byrne, Helen Wicks Reid, Catherine McVeigh and Cora Quick. 1953 is the ASTD's Diamond Jubilee year.

DANCE TEACHERS' CLUB of BOSTON will hold their Training School from Aug. 24th to 28th and their Convention from Sept. 8th to 12th. Faculty choices are to be announced shortly. The Training School features credits given upon completion of designated work in Ballet, Tap and Ballroom and an ultimate diploma when the prescribed number of hours has been completed, plus a written and oral test for eligibility and qualifications.

DANCE EDUCATORS of AMERICA will hold their 21st Annual Convention July 19th through the 24th, and their Training School, July 9th through the 24th.

CECCHETTI COUNCIL of AMERICA Correction: In the 3rd paragraph, of last month's Cecchetti news, the 2nd sentence should have read: 'The first course was held November 16th through November 22nd by the Council, with Mary Skeaping as guest teacher.'

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held a meeting at the Hotel Sherman, April 12th. Teachers included: Billy Muller, Advanced Rhythm Tap; Bently Stone, Character; Luis Oliveras, Spanish Dance (guest teacher); James Rozanas, The use of a New Trampolete for teaching Aerial Acrobatics in a dance school; Fred Hensey, Soft Shoe; Bob De Voye, Ballet & Adagio (guest teacher); Adolph Franksen, Aragon Sophisticate & Ballroom Tango.

NATIONAL SMOOTH DANCERS, Inc. (Golden Gate Chapter) announces the following coming events: May 30-31st, Open House-San Francisco Chapter-Hosts; June 20-21st, Dance Cavalcade Finals, Hotel Del Coronado, Coronado Island, June 20th, San Diego Chapter-Hosts.

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Darvas & Julia

When Darvas & Julia, internationally famous dance team, appeared last February at the Desert Inn, in Las Vegas, Nevada, they were paid at the rate of $6,000 a week--one of the highest salaries ever paid to a dance team. (Their usual weekly wage is $4,500.)

Although Darvas weighs only 149 pounds, he handles his 128 pound partner with all the alacrity of a juggler swinging Indian clubs. When they first teamed up, Julia, who is Darvas' half-sister, weighed only 98 pounds. He says that although Julia has added 30 pounds, he does not notice any difference. He did hasten to explain that: 'if we were just starting to team, I doubt if I could lift her without exertion...'

Darvas was born in Hungary. He studied psychology in Budapest and graduated with a doctor's degree.

Julia, born in Turkey, has been studying dancing since childhood; she is 23 years old. She was 15 when she teamed with Darvas. For two full years they rehearsed from 6 to 8 hours every day.

Their act combines original acrobatics and adagio. There is little emphasis on dancing as such--but a great deal on team acrobatics.

Not a 'born' contortionist, Julia has had to work hard to attain her extreme bends and excellent splits.

One of the team's highlights is when Julia does an Arabian split in the air. From a standing split, Darvas flips her into a floor split backbend while she still holds her back leg with both hands.

Another highlight comes when Julia wraps herself snake-fashion around her partner's midriff in a backbend, while holding her ankles as he spins swiftly around the floor.

A third highlight is when Julia literally stands on Darvas' right arm and goes into an extreme backbend while he flips her into the air, and catches her in a fish.

If by this time the audience is still undismayed, the Darvas & Julia finale is guaranteed to change all this when Darvas climbs to what appears to be an ordinary club table. Suddenly the music stops and the drum begins to roll. With one arm, he lifts his partner over head while she is in a backbend. Then comes the realization that the small table is no ordinary table, but is a portable elevator which rises to twice the table's height. At the Mocambo, where this reviewer caught the act, Julia was actually lifted above the ceiling decorations. At this point, Darvas throws her outward, where she lands on stage in a split. The act takes nine minutes and is absolutely breathtaking.

In their eight years as a professional team, Darvas & Julia have performed in 35 countries. Asked how they liked America they exclaimed: 'We love it...'.

At present Julia is studying voice and drama in preparation for the movie break that is sure to come.

Before each performance Julia spends the better part of thirty minutes limbering up for the nine minutes she is on stage.

Since the first day they set foot in the U.S. this team has not had an

Arabian Split: Just before Darvis (directly behind Julia) flips her completely over onto the floor where she lands, still in the same position.

Half way through an Arabian Split.

Grand finale. They now use elevator-table for this sensational climax.

-Action shots by R.H. Benefiel-

idle moment. They are scheduled to do a repeat performance at the Mocambo either in August or September of this year.

It was the late George Bernard Shaw who said of Darvas & Julia: 'Never has any team faced danger so eloquently....'

-Curtain-

(Reviewed for Dancing Star by C.B.)

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NEWS BRIEFS

Nora Kaye, who was with the 'Two's Company' unit until it folded, rejoins the N.Y.City Ballet in May, for the organization's Spring season.

'The Happy Hypocrite', a Max Beerbohm story, is to be filmed for TV. The filming, which begins this month with David Lichine as dance director, is to have a special ballet translation.

N.Y.City Ballet's **Milissa Hayden**, will return to Ballet Theatre sometime in July, when the troupe goes to Europe. Miss Hayden was the ballerina who doubled for Claire Bloom in some of the dance scenes in 'Limelight.'

Gordon Mac Rae is having to undergo an operation on his right knee. He injured it when his horse threw him during the filming of 'The Desert Song.' He has had to wear a brace in order to enable him to complete the dance sequences of his current picture, 'Three Sailors and a Girl', a musical in which he stars with Jane Powell and Gene Nelson.

J.C.F.Robinson, of Seattle,Wash., is an inveterate ballroom dancer--which wouldn't be news if it were not for the fact that he is a youngster of 95. He likes square dancing but really prefers Waltzes. Says he: 'We really did the square dances when I was a little younger. I love to dance, but most of the square dances I've seen lately I call fire dances...'

On May 25th, the London Festival Ballet Co., will sail for their Canadian tour. The unit is scheduled to participate in the Canadian Festival, June 4th-17th.

'Is a fondness for dancing a sign of emotionalism?' asks Albert Edward Wiggam in his syndicated column. 'Explore Your Mind'. He answers in part: 'No, it's a sign of keen sense of rhythm...Social dancing is the best way known to improve your personality...'

Alicia Markova, at present guest artist with Sadler's Wells Ballet at Covent Garden, is set to make three TV appearances on BBC. This will be her first with this outlet since 1948.

Marge and Gower Champion are planning a TV series in which they will play themselves.

The Spring Season will bring together for the first time, the works of such fine dance artists as **Martha Graham, Doris Humphrey, Jose Limon, Pearl Lang, Merce Cunningham**, and others, under the banner of 'American Dance' and presented by the B.de Rothschild Foundation.

Dancer, **Ray Bolger**, has been signed to a long-term ABC,TV contract. The series will be filmed first.

The American Ballet Co. plays a return engagement this fall at the International Festival of Music and Dance in Edinburgh, Scotland. Also booked, is the **Pilar Lopez** Spanish Ballet. The latter will travel from Madrid for this engagement.

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ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

CARTWHEEL (Left)

From a side straddle position, arms upward and feet about eighteen inches apart. (1) Bend left knee, turning the body slightly left, placing left hand on the floor about eighteen inches from the left foot, fingers pointing to the front, kicking the right leg upward in the air, throwing weight on the left hand. (2) Immediately bring right hand to the floor, about eighteen inches from the left hand, followed by a vigorous kick of the left leg upward, bringing the body into a momentary handstand with the legs in a straddle position. (3) Continue circular motion to the left, landing on the right leg and raising the left arm. (4) As the left leg comes down, raise the right arm upward and finish in starting position. Repeat same to the right.

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CRAB WALK (Forward)

From a backbend position, stomach out, head held forward and upward between the shoulders, fingers flat on the floor and forward. Walk forward toward the feet by moving the right foot and the right hand at the same time or the right foot and the left hand. In this exercise the body is moved forward by the hands which move toward the feet as the feet are moved away from the hands.

In the crab walk backward, the exercise is the reverse of the forward crab walk. The body is moved backward by the feet, which move toward the hands as the hands are moved away from the feet.

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